



Torture and brutality are part of everyday life in the Northern Irish political prisons, former prisoner Raymond Crane said at McGill yesterday.

N. Ireland's political prisons brutalizing, says ex-prisoner

by Kathy Salamon

Brutality is an everyday occurrence in the H-Block," the political prison of Northern Ireland, said former prisoner Raymond Crane at McGill yesterday.

The speech, sponsored by Amnesty International, the Arab Students' Association, and the International Students' Association, was in support of Charter 80, a petition for political prisoners' rights in Northern Ireland.

The demands of Charter 80, for which 12 prisoners have gone on a total hunger strike, include the right of prisoners to wear their own clothes; to talk to other political prisoners; to refuse prison work; receive a weekly letter, parcel, and visit; and the right to parole.

Crane, 24, spent two-and-a-half years in the H-Block for alleged membership in the Provisional Irish Republican Army.

"Convictions are very bad," said Crane. "They try to brutalize the prisoners to break their spirit."

"We got searched every week — and before and after a family visit," said Crane.

"Many times the men were badly beaten. A man in my ward came back from a search with a broken nose, a perforated eardrum, and a busted lip for not cooperating in the search."

"These searches were very degrading," said Crane.

"We were stripped naked and they search our private parts. On one occasion when a prisoner was concealing something, they did a thorough body search — this means they forced him to spreadeagle on floor and searched him with a flashlight and pliers."

The prisoners of Cell Block H are not allowed any possessions besides a blanket. "For possession of a pen you can get 21 days in solitary confinement," said Crane. "And to complain means you get more punishment."

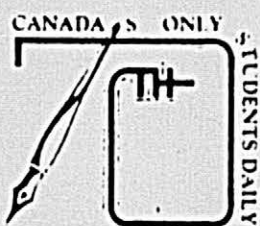
"Once when we refused to cooperate with the searches, the guards forcefully held us down in ice water and scrubbed us with brushes used for the floors. For a week after, we had marks on our bodies."

"Medical treatment is almost non-existent," said Crane. "Many men just collapse. If they do take you to the they give you a bath and scrub you first without even finding out what's wrong."

Crane says he keeps in touch with what's going on in Cell Block H because his younger brother is still there.

"When I first went to see him on a visit, I didn't recognize him," said Crane. "He wasn't the person he used to be — he seemed inhuman."

Dailyphoto / Patrick Brochard



The McGill DAILY

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Montreal

ContEds to form association

by Brian Topp

More than 10,000 continuing education students may soon find a voice for themselves in the McGill Association for Part-Time Students (MAPS).

Organizers hope to have the new association in operation by the end of the semester.

"We need an association to look after their interests," said Monique Guillot, Senate representative for Continuing Education and a member of the MAPS organizing committee.

"Our interests are totally different from those of day students."

Guillot said the MAPS will address itself to a number of issues relating to continuing education students. These include holding registration at times of the day convenient for working people, having the bookstore open at hours more accessible to them, making a daycare facility available for night students, and keeping up to date on developments of the Jean Commission on part-time education in the province.

"The courses available should take the students'

experience into account," she added.

"They're not for the same kind of students as people here during the day. The average age of continuing education students is 30. Too often the courses are exactly the same as day courses."

Other projects being considered by the organizing committee include electing an ombudsperson for part-time students, pressing for access to extracurricular facilities and counselling services, and conducting course evaluation in the continuing education centre. A questionnaire will establish whether part-time students support following up the proposed projects.

Guillot said the MAPS would not be affiliated with the Students' Society, because day and night students have different interests and problems.

She said the organization will probably charge a one dollar

fee next September to finance itself.

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Students getting ready for Big McPIRG attack

by Anita Schapiro

In the wake of the speech Ralph Nader made here two weeks ago telling students they cannot remain passive about issues of public concern, an organizing committee has been struck by 50 McGill students to set up a McGill Public Interest Research Group (McGill PIRG).

Peter Bruck, head of Project Ploughshares McGill, had arranged for the first meeting Monday night.

"The basic thrust of this group will be to explore all issues of human concern — consumer problems, ecological

problems, and the anti-nuclear issue," he said.

PIRGs already exist in many American states, and WPIRG which began several years ago at the University of Waterloo, expanded to become the Ontario Public Interest Group (OPIRG).

Bill Rich, a McGill Biology student who has worked for New York PIRG, spoke about his experience with the group, saying that its major objective is to "defend the rights of the public."

Peggy Nickels, a former Waterloo student, explained how WPIRG got its start.

"First, students canvassed on campus, to let other students know what it was all about. Then there was a student referendum on the question of whether the PIRG should become a checkoff item to be included on students' tuition bill. Individual students could have their three dollars refunded if they didn't want their money going to PIRG," she said.

"It was approved by the students, and we got professors interested as well. We really reached out. The referendum was approved and executives for the group were elected from among the students."

Bruck suggested a three-

point strategy for establishing a PIRG at McGill. The group would become a Students' Society club at first, the members would then try to increase student involvement and support for the PIRG on campus and finally go to referendum to establish a student levy for their group, similar to the ones on other campuses in Canada and the USA.

The students present at Monday's meeting voted to approve this proposal. Some debate rose about how to go about with the most effective means of getting people in the McGill community involved and interested. A committee of seven people was ultimately charged with doing the organizational groundwork while an "Issues Committee" was struck to investigate what areas of research and investigation could be pursued by the McGill PIRG, and what

continued on Page 11

Ex-Macleans correspondent to speak at McGill today

Jeremy Boulton, a former Maclean's correspondent in Portugal and a lecturer at the University of Lisbon, will speak at McGill today on "The Press and the Third World."

Boulton, formerly of Vancouver, feels the North American media have not been covering the Third World properly.

"There's a huge ignorance of the Third World — the Third World makes up two-thirds of the of the world's population,

yet the media barely covers it."

"In matters of trade and industry, we're literally living off the Third World. We're holding up most of the world's population to ransom in order to impose our own well being," he says.

Boulton's controversial views and experiences as a foreign correspondent can be heard today at 4:30 pm in Union room 302.

Amory Lovins to speak tonight

World-renowned energy analyst Amory Lovins, author of seven books including *Soft Energy Paths: Toward a Durable Peace*, will speak tonight on Quebec's energy policy and its implications for Quebecers.

The speech will take place in Frank Dawson Adams Auditorium at 7:30. Admission is free.

• See story page 11

Staff Meeting Today

The Christmas spirit has already hit the Daily. Come and discuss the Christmas issue and other goodies this afternoon at 3 pm in the Daily office. No presents for those who don't attend...

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372 — LOST AND FOUND

I left my silver Cross pencil on a chair in
Leacock 132 at noon, Wed. Nov. 5th. Could the
person who found it please return it at Sadie's,
or call me at 738-2176 evenings. Ask for Tasso.
Thanks.

Lost: A pair of gold-frame prescription
eyeglasses, in the Student Union Building. Last
week. If found, please call Dennis at 286-0423.

Have you found my keys? They were lost
Wednesday, Nov 5 around the Union Bldg.
Black leather case, contained \$1.50 & some
stamps. Reward. Call Nancy 286-0329.

Would the person who found the dark blue

leather gloves I left in the Rutherford Physics
Building last Friday at 6:00 pm, please return
them to Sadie's. It is freezing and I cannot af-
ford a new pair. Please, have a heart.

374 — PERSONAL

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Smiley, Goons, Chicken Feet, Mr. Fir, and your
sometimes travelling companion S.

To My Beloved Kimy, Happy Birthday from the
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Darryl.

385 — NOTICES

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SPECIAL EVENT: Dr. AMITAI ETZIONI,
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at George Washington, will be guest speaker on
Nov. 15, 1980 at the Hautes Etudes Com-
merciales at 2 o'clock. Mr. Etzioni's most
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THE WEEKLY



Choreographic Poetry

Charlotte Scott

Le Grands Ballet Canadiens' performances at Place-des-Arts last week displayed the talents that make it the most provocative and inspired dance company to be seen in this country.

The program began with *Hangman's Reel*, one of Brian Macdonald's many valuable contributions to Canadian ballet. This was followed by *The Miraculous Mandarin*, a very powerful and succinct portrayal of abuse and *Soaring*, a dance for five women and a scarf choreographed in 1920 for the Denishawn Company. Last on the program was *Capriccio*, the middle section of Balanchine's full-length ballet *Jewels*, first choreographed for his New York City Ballet.

If Canadian ballet should ever make a name for itself, it will be due to the efforts of people like Brian Macdonald. Many of his works use Canadian themes and music written by Canadian composers and often accompanied by Canadian musicians. As a prime example, *Hangman's Reel* is a suite of eleven movements inspired by and dedicated to Quebec fiddler Jean Carigan and danced with the energy and warmth one would expect of Canadian dancers.

The Miraculous Mandarin concerns three gangsters who use a girl as prey to steal from the passersby that she attracts. The Mandarin, upon encountering the girl, first resists her, then unexpectedly throws himself upon her — an

action which proves to be fatal. Sylvie Kinal-Chevalier's seductive performance as the girl warrants both the attention paid to her by the unfortunate passersby and bestowed upon her by those confident of her future as a dancer of consequence.

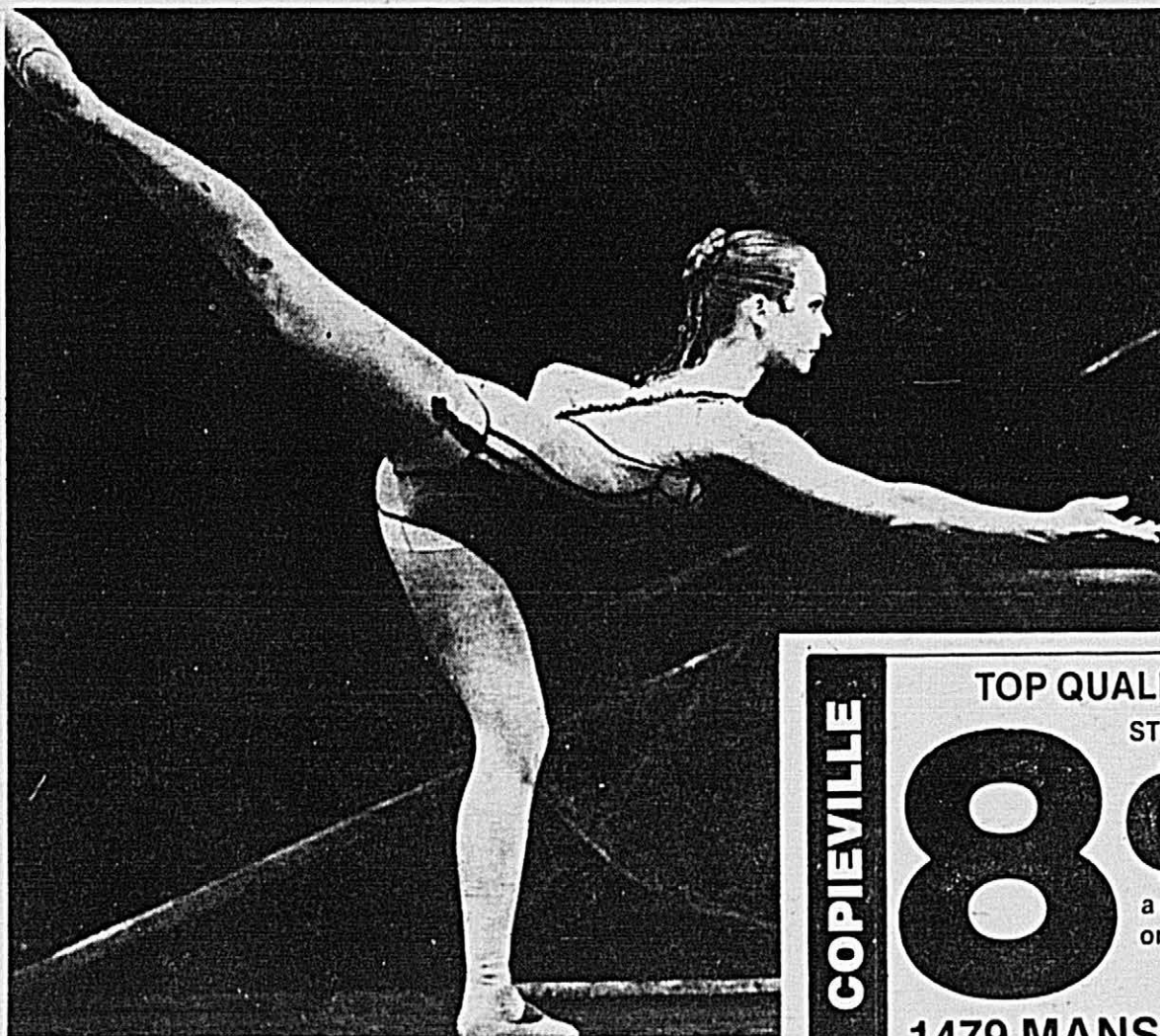
Of interest as a piece

representative of the period it was choreographed in, *Soaring* is like a poem suggesting images that can only be fully realized in the mind of the reader. Here the images range from stormy skies to unfolding flowers and are suggested by a harmonious fusing of Schumann's "Aufschwung",

the postures of a huge billowing scarf, and the dramatic lighting of Nicholas Cernovitch.

Les Grands Ballets is the most important Canadian importer of the genius of George Balanchine who is, at present, the most significant choreographer of this century.

As are many of Balanchine's works, *Jewels* is choreographed to music by Igor Stravinsky, also a rather significant figure. In general, the dancers did justice to *Capriccio* which characteristically demands speed, musicality, and endlessly long limbs.



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Today

McGill Comedy Club
Meeting today, Union room 425, 3:00-4:00.

Psi Upsilon
Drop by Psi Upsilon Fraternity for an evening of music and beer. Just the break you need from a long week of studies. 510 Pine Ave, just across from the gym. 9:30 pm.

East Asian Studies Center
Prof. Cai Shaoqing will speak on "Gelao Society (Society Brothers) & the anti-foreign religion" at 12 noon in Leacock 212. All welcome.

Students' Progressive Alliance
Meeting today at 4:30 in Union 425/426. All those students interested in progressive change at McGill (democratization of Students' Society, Autonomy for Students' Society, opposition to cutbacks, etc.) are cordially invited to attend.

Gay Men & Women of McGill
Tonight's topic will be growing old with grace. 19:30, Union 425-26.

New Age Teachings
Tonight at 7 pm the science of rhythm — music in room 310 of the Student Union.

Judges' Meeting
All those judging debates at the high school debating tournament (Friday evening and/or Sunday morning) are invited to a judges' meeting in room 310 at 4:30. If you have any questions about your responsibilities as a judge, come along.

Film Society presents:
The Man Who Fell to Earth. This is a sensitive, complex film directed by Nicholas ("Performance") Roeg. David Bowie plays the space oddity. 8:00 pm, Leacock 132. \$1.00.

McGill Ski Team
Meeting today in room B01 in the Union Building. Final details regarding ski sale and training camp will be discussed. Note that deposits for camp are not refundable after Nov. 16. Training to follow, please dress appropriately. For further info call Nassim 488-1983.

Caribbean Students' Society
is having a luncheon in the Union Building cafeteria at noon. Menu: curry chicken and rice or Pelau, tossed salad, fruit punch and dessert. Price: \$2.50.

Department of Anthropology
presents Dr. Robert Hazel (Université de Montréal) speaking on: "Of spears and snakes. On the cultural symbolism of East African Pastoralists." Today at 4 pm in Leacock 738. All welcome.

World University Service of Canada
Get involved in Third World development. Topics: McGill sponsorship of an African student refugee, 1981 research seminar to Ecuador. Coffee from a Haitian cooperative will be served. Everyone welcome. ISA office, Room B15, Student Union Building. 5 pm.

Debating Union
We're looking for judges for our high school tournament. No experience necessary! For more information please come to Union room B16, or phone 392-8909. Please!

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trans. by Nicholas Bethell

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Inside The Women's Room

Kathy Salamon

There are much easier ways to destroy a woman. You don't have to rape or kill her; you don't even have to beat her. You can just marry her.

from *The Women's Room*

The Women's Room, by Marilyn French, is a novel that explores the lives of a generation of women. *The Women's Room* shook the book world, not only because it was on the *New York Times* bestsellers list for over a year, but also, according to French, because it broke literary conventions that are resistant to change.

French, in Montreal this week to promote the French translation of her latest bestseller, *The Bleeding Heart*, spoke Tuesday at the University of Quebec à Montreal on "Women and Power" and Monday at Concordia University on "Women and Literary Conventions."

"All art contains conventions," said French. "The danger of it, and the reason why art is so powerful, is that at some point in time, these conventions are implanted into our culture and psyche."

She outlined these conventions that "blind women to their own nature." First there is the convention that women's work is not legitimate subject matter for 'good' literature.

"Novels by and about women are lumped together and judged differently than those by and about men," said French. "No one has heard of 'men's novels.' Anything is possible in a man's world, and it is considered seriously. However, under no circumstances may the daily occupations of half the world's population be considered seriously — a man's golf game is important, but a woman's bridge game is not."

"The trivialization of women's work is due to the fact that women are not paid. In a culture that values money, women's work is, in fact, despised. Indeed," said French, "it is the most important work there is. What's more important — raising a child or building an airplane?"

Another convention is that "men are central to women's lives. Women are told that happiness centers around men, dependence, home, and family."

"In fact," said French, "women's dependence on men was created by men. If we ask ourselves why they chose to do this in the first place, we

see that forcing dependency on women serves to silence them."

The third convention French mentions is that "once women find their prince they live happily ever after or, like Anna Karenina, they die for love."

"Morally, the happy ending eliminates men's guilt for dominating half the population," she said. This convention is false "because no one lives happily ever after," said French. "Women suffer the same things men do."

"Women do not incarnate feminine qualities by genetic inheritance. We all, both men and women, have qualities characteristically male and female, in varying degrees. Religion, literature, and art have brainwashed us. Women don't realize that they've been trained to act the way they do."

French said that these conventions have shaped art for 3000 years. "Traditionally in literature and early film, the most difficult decision a female character faced was choosing a husband. She ran into risks of choosing the wrong man or losing her virginity. The plot hinged on her hymen, and needless to say, the hinge held."

"In the mid-20th century," said French, "when women started going into careers, the situation was usually a comedy; or when a drama, starred Joan Crawford who gave up domestic bliss — or true love as it was called — for her career."

In recent years, the women's novel and film entered new areas," said French. "Now women may dabble even in adultery and still be accepted."

Speaking of her own novels, French said that they broke conventions because *The Women's Room* "insists on the centrality of women's work to the world" and *The Bleeding Heart* "showed a heroine with more strength and ambition than heroines normally have."

"Virtue and passion, the feminine and masculine qualities, can be integrated," said French. "The gender qualities can coexist — in nature they do. The masculine world is killing us. It is hard, misogynistic, and unfeeling. We must find a way to make the masculine world more like ours."

When asked by a male questioner if it wasn't better for women to put their anger aside and join the fight for equality with men, French said, "I'll wait for the men to fight with us."

Arts and Women



Lady Plays the Classics

Norah A. Fraser

A concert of music by women composers was given by pianist Nancy Fierro, Thursday night in Loyola Chapel of Concordia University. The concert was sponsored by the Simone de Beauvoir Institute and the Concordia Faculty of Fine Arts.

Fierro prefaced her program with a short commentary on the hidden history of women in music. She likened human cultural tradition to two streams in Bohemia: one is cool, the other warm, each

flowing into the same river and on to the ocean. For centuries women have been immersed in one stream while their achievements have been suppressed and trivialized, so much so that it is remarkable that the women's stream has not dried up or disappeared.

Fierro, a major contributor to the revival of interest in women's music, point out that since 1972 over four thousand women composers have been rediscovered, going as far back as the Greek harpist Eti (2450 B.C.), the 6th Century

theorist Linda, and the medieval Benedictine abbess Hildegard. Fierro also clued us in about some of the current researchers, notably Jeannie Poole, author of the forthcoming book *Up From the Footnotes*, and organizer of the First International Congress of Women in Music (New York, March 1981).

Fierro's program consisted of works by Maria Szymanowska, Clara Wieck

continued on Page 10

Gino Apponi
Carleen Carroll

We're out to change nothing. We want to keep everything as it is so everybody is safe and nobody's emotions or minds get scratched. That's how it's supposed to work isn't it? We'll change things enough to guarantee the survival of the North American species. We'll have a lot of fun and I hope you do too.

Joe DiMauro of Bambi Productions •

Bambi Productions is the umbrella name of certain young, energetic and ambitious entrepreneurial types who book and promote bands both **Broadway Live** and at the recently opened **Music Machine**: Young and energetic enough to be socially aware and beg for change; ambitious enough to ride the wave of anti-*status quo* sentiment for a personal profit. In an effort to educate, dictate and alter this city's rather dead music scene, Bambi stepped out of its one dimensional Sex Pistols never released film (hence the name: the desecration of Walt Disney's virginal deer) and is instigating a

three dimensional attack on
CHOM-FM, the self appointed
esprit de Montréal.

First, they will attempt to publish manifestos in the progressive pages of such papers as *The Gazette*, *La Presse*, and their counterparts around the globe in London, Paris, new York, San Francisco, and Canada's own exciting metropolis, T.O. Then, a petition boasting an optimistic several hundred soon-to-be garnered signatures against CHOM will be presented to the Canadian Radio and Television Commission (CRTC).

"The CRTC has already told CHOM to do something so maybe something will be done," warns Boris, spokesperson for Bambi Productions and for Montréal's frustrated new teen rockers.

Finally, the *coup de grace* in this carefully synchronized P.R. symphony is the rally protest demonstration not so coincidentally slated for this Saturday night at the publicity hungry **Music Machine** (57 Prince Arthur) against CHOM. Because, well, "no one has ever done a demonstration against a radio station."

Publicity gimmick or no, Bambi Productions is nevertheless sure that it doesn't want a demonstration violent enough to level **The Machine's** newly modelled interior (a creative simulation of England's **Electric Ballroom**) one with lots of cameramen." A concert featuring local bands and videos and Bambi's now famous cheap cheap beer will also share the billing.

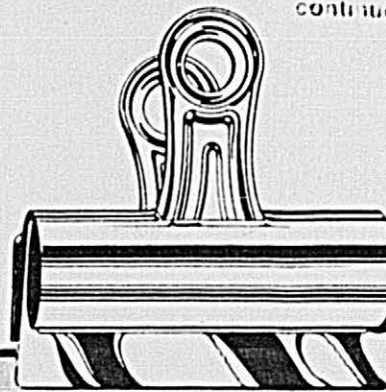
"You won't hear any *Cars* or *Rolling Stones*", continues one of Boris' partners Joe DiMauro. "More like *The Clash*, *The Jam*, *Dead Kennedy's*, *Spoons and Forks* and so on. This will give the people an idea of what we're promoting."

"People ask us why we pick on CHOM," says Boris, "but it's obvious. CHOM has absolutely nothing to offer musically; no change, no development. It has the biggest stronghold on the young and therefore be obliged to educate them musically. Instead, it has no morals. There are no morals to rock and roll."

"Music is an art and should be treated as such — not a sick package deal because it's a business. That's all rock'n'roll is — business: people's source of entertainment, packaging, record companies, advertising and so on. It's only to make money."

The vicious game of rock and roll when seen as a business should, according to those pulling

continued on **Page 10**



Against CH

CHOM-FM, the local English radio station, plays rock & roll twenty-four hours a day. **FACT:** The overseers of this station refuse to play *The Cure*, *Ultravox*, *The Gang of Four*, *The Ramones*, *The Jam* and hundreds of other bands playing music in the 1980s.

CBC-AM, one of the more tradition radio stations in Canada offers a wide variety of programming and can be heard in Toronto or Stony Creek, Ontario. **SURPRISE!** You can hear the bands named above on a show called *Neon Nights* on CBC-AM every Saturday night (11:00 pm to 1:00 am). **WHY?**

CBC is government owned and does not have to rely on advertising revenues to exist. They have the backing of federal government funds, regardless of audience size. CHOM-FM, being privately owned, has to attract listeners and advertisers.

FACT: *This is a protest of listeners.* CHOM-FM is the only possible outlet for the kind of music we wish to hear. But we aren't hearing it. CHOM-FM has graphs, flow charts and statistics to support their refusal to play music. *Numbers can be twisted to make any pre-conceived opinion seem correct.* In Russia, all numbers add to Communism.

Record companies, concert promoters and other commercial interests have a stranglehold on CHOM, at the expense of the listeners! Music on this station has become a commodity and the listeners are just more commodities.

FACT: The CRTC recently renewed CHOM-FM's licence for a period of only eighteen (18) months.

"The federal agency that regulates broadcasting has found the performance of most Montreal FM radio stations unsatisfactory and has warned three of them they could lose their licences if they don't improve."

The Canadian Radio-television and Telecommunications Commission (CRTC) accused the stations of not following the spirit of its FM policy which stresses the need for diversity in radio programming among stations serving the same market." The Gazette: Montreal, Thursday, October 2nd, 1980.

This is hardly a vote of confidence when you consider the renewal of most stations of five years.

O.K. No more Mr. Nice Guy. Off come the velvet gloves and on go the boxing gloves. What are the complaints?

1. *Limited playlist.* CHOM seems to operate under the assumption that the listener only has the mental capacity to handle approximately fifty songs played repeatedly in different sequence. If by chance you turn on the radio and find something you like (a miracle these days), chances are you'll hate the song in a month's time. *Overkill is CHOM's main byword!!* The lousy music they play seems twice as irritating because of it.

2. *CHOM encourages passivity in its audience.* Rather than playing

new and adventurous music, CHOM hugs the status quo for all its worth. This means crowing the over-rated virtues of *Styx*, *Queen*, *Led Zeppelin*, etc., etc., ad nauseam. This also mean eulogizing dead (literally and figuratively) hippie rock bands like *Deep Purple*, *The Doors*, *The Beatles* and *The Mothers of Invention*. CHOM supports the "star-system" by promoting a limited number of bands and trying to keep them at the top of the charts until they have milked every potential cent from the market. We are listening to the same bands that our older brothers and sisters used to listen to. Finally, CHOM concludes for the listener that all progress in rock music ended with the death of Jimi Hendrix. This is not to say that these artists did not have value in their own time, *only that better music is being made today by contemporary artists. Just because CHOM's programme directors have nostalgia for their teenage idols, doesn't mean that we want to relive these memories with them on the air.*

3. The type of listener that CHOM seeks to impress would seem to be a sixteen-year-old male adolescent whose only interests are beer, drugs and long guitar solos (not necessarily in that order). *CHOM condescends constantly towards its audience.* This takes many forms. There are ridiculous contests, appealing to the game-show mentality (greed) of the listeners such as offering someone an ounce of gold to publicly embarrass themselves so that we can all have a good laugh. There are other ways they try to bribe themselves into our hearts such as free albums, concert tickets and (if you're really lucky) the CHOM jocks will come to your party with cokes and submarine sandwiches and the honor of their company. **BIG THRILLS!**

4. CHOM disc jockeys are robot rockers who're plugged into some rating machine which dictates to them what to play and what not to play. *The station never picks up on a new artist before that artist has established marketability in the U.S. or Britain. This system in no way supports new bands, simply props up old proven money-makers. And as for local band support, this is almost non-existent. You will never hear demos by local bands on CHOM, unless a commercial contest is being plugged (L'Esprit '80).*

5. Since CHOM claims that it is highly democratic in its selection of music, doesn't it seem funny that callers requesting music on the air never ask for a song that CHOM wouldn't normally play? (censorship perhaps?) Are there no dissenting opinions? You bet there are, and that is exactly what we're going to prove! Isn't it also puzzling that the bands CHOM pushes so fervently are the same ones Donald K. Donald relies upon to attract droves of teenagers to the Forum? Who's dictating to who, anyway? The two rather obviously are bedmates.

6. It must be frustrating to slaves to station policy and is probably squelched before this poor creature — the Q. It's been done for him. He's what the guy before him put before him. Too bad. It could be.

7. We are not pushing to have replacing the great A.O.R. Mr. Ramones twenty-four hours ARROGANT an attitude as about.

Sure, *the Ramones* should and *The Young Marble Giants* buzz of the *Ramones*. This is but the radio only minimally is good enough, why isn't *Ultravox*?

And yes, people should n Supertramp. But they sho doesn't fit a category. Let

GHOM-FM should be provided with some fictitious character cast which would necessitate rebelling against regimentation of the industry.

At the moment, inroads of new music are limited on CHOM by an iron fist. They play what is expected to buy what we hear. No wonder record sales are in contention that it plays "re-

CHOM-FM should be pro

At the moment, inroads

music are limited on CHOM an iron fist. They play what expected to buy what we have. No wonder record sales are

contention that it plays "re-
We demand sincere, not
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Union City Blues

Howard Druckman

The posters for the British new wave band *Ultravox* were plastered everywhere: in the student ghetto, all over campus, throughout the downtown area. They were to play on October 9th at *Le Club Montréal*. Then, inexplicably, the date was postponed to October 23rd at *Le Club*. Finally, amidst great confusion, the group played on the 23rd at *Le Plateau Auditorium* in a show marked by vandalism, interminable delays, and justifiable anger on the part of the audience. After all, they had only received two days' notice, and little notice at that, as to the postponement, and later on, the location change of the concert.

Similarly, *Split Enz*, a New Zealand band, was stopped at the border and refused entry into Canada until Rubin Fogel, who had booked the group for October 16th at *Le Club*, changed the location to the McGill Ballroom. *The English Beat*, an English ska group, were also refused entry at the border and their October date at *Le Club* was cancelled. Rumours began to spread among clubgoers in Montreal, rumours that the Montreal Musicians' Guild had banned English bands from appearing in local clubs.

The rumours were substantiated by an article in the November 8th issue of *Billboard* magazine, entitled, "Dispute Keeps Acts From Montreal Clubs." According to reporter David Farrel, the root of the problem lies in the local's attempts to block any bands who are not members of the American Federation of Musicians (AFM) from performing in clubs. The AFM hasn't honored booking agent Rubin Fogel's contracts (with *Split Enz* and *Fingerprintz*, for example) because he has attempted to book through a U.S. agency, Frontier Booking International, which is recognized but has yet to be issued an authorization number.

Because of ill feeling and senseless argument between FBI and the AFM, Frontier is now thinking of bypassing Quebec when touring its numerous new wave bands in North America, including acts like *The Police* and Joe Jackson. This sort of action poses an obvious threat to the club scene in Montreal.

The person most affected by the union's actions is Jean Daoust, the manager of *Le Club Montréal*. He is a diminutive, soft-spoken businessman, who discussed the matter in a surprisingly calm and reasonable manner, considering the threat that the union's action poses to his livelihood.

Weekly: Could you tell me what happened with the *Ultravox* concert?

Daoust: What happened with *Ultravox* was that it was co-produced by Bambi Concerts and *Le Club*. *Ultravox* was going to play here for one night, with a Canadian band, *The Diodes*, opening the show. When we did present the complete contract to the union, they said that the agency in New York (FBI) was not part of the AFM, which is not true.

It is. At that point, they told us because of that, *Ultravox* could not play *Le Club*. We have an agreement. I have a deposit at the union saying that I only hire union musicians. So, consequently, Bambi Concerts put them at *Le Plateau*, and everybody knows what happened there. They had vandalism, broken windows, torn-up seats, all kinds of shit like that. **Weekly:** So they wouldn't let them in because they were booked through FBI?

Daoust: Basically, they weren't part of the AFM union, which the were. Here in Montreal, they weren't. What started all this was that Canadian acts, to their knowledge, are not allowed to play clubs in Britain, which is not true. *April Wine* did, *Martha and the Muffins* did, *Nash the Slash* did. All these bands did, and the union in Montreal don't know that. They're not in tune with what's going on, and that's the biggest problem that we have.

Weekly: Britain has more than enough bands to fill its clubs, while here, there's not enough. What happened with *Split Enz*? **Daoust:** Same thing. It started off with *The Beat*. Then came *The English Beat*, *Fingerprintz*, *Split Enz*, *Ultravox*. I received a letter last week saying that if we had an exchange program, that we would be allowed to do it. For example, I'm going to have Al Stewart, who is English, in next week, co-produced by Donald K. Donald. He is going to exchange this for an *April Wine* date in England.

They've also told me that if I have an opening band that is a local act, I can do it. At this point, they didn't want to see me. I phoned numerous times, they didn't want to see me there. They've had a lot of pressure from *Billboard* and *Rolling Stone* magazines, who have spoken to me and to the promoters in Montreal, everyone involved with this. So the union came to this agreement that we have now.

Weekly: Do you know exactly what the union law is? Is it just English bands or all foreign bands?

Daoust: It's all foreign bands. The AFM union in New York City controls all North America. They're the people that determine whether certain bands can or can not play. If they decide that a band like *Split Enz* can play union houses like mine, then it's okay. But because Quebec is Quebec, or Montreal is Montreal, they've got something different happening. *Split Enz* and *Ultravox* both played clubs in Ottawa the following night. It (the trouble) was just here. They just wanted to be hardnosed. All these people are very old. They're all over fifty. They really can't see that the British are coming, and they are coming. Like you said, there's more than enough bands out there.

Weekly: How does the union actually set up a law like this? **Daoust:** This decision was taken by one person. She made the decision that from now on, no British musicians are allowed into *Le Club*. (When asked, Daoust reveals that "she" is Erika Marcus,

Continued on page 10

Wasted Talent Music CHOM Won't Play

Records available domestically by the following groups:

CANADIAN:
D.O.A.
Pointed Sticks
Teenage Head
Popular Mechanix
Young Canadians
Nash the Slash

AMERICANS:
Talking Heads (except for "Life During Wartime")
The Brains
Devo
Iggy Pop
The Dickies
Ramones
Television
Cramps
Tuxedo Moon
Suicide
Pere Ubu
David Johansen

BRITISH:
The Cure
The Gang of Four
The Tom Robinson Band
Ultravox
Fingerprintz (Scottish)
The Jam
The Buzzcocks
The Undertones (Irish)
Magazine
Madness
Specials
Selector
Siouxsie and the Banshees
The English Beat
The Clash (except "Train in Vain")
Public Image Ltd.
The Sex Pistols
The Rezillos
The Stranglers
The U.K. Subs
The Yachts
The Vapors

Records available as imports by the following groups:

The Feelies
Joy Division
The Slits
The Raincoats
The Damned
The Members
The Young Marble Giants
The Plasmatics
The Psychedelic Furs
Essential Logic
Joe "King" Carrasco & the Crowns

CHOM-FM

g a CHOM disc jockey. They are naive ambition towards originality and an interfere with the "image." Pity of disc jockey. Nothing to choose — into the machine everyday. Plays the same, as the guy would different.

hly hard-core mile-a-minute punk R. land of CHOM. To play the ury would be just as FASCIST and as of the station we are complaining

ou played. So should Joy Division ian both light years removed from the hisic is played at clubs in Montreal al affects its existence. If Gary Numan 't oriented and machine-loving

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A Woman Emerging

Sherif Atallah

Private Benjamin contains a variety of comedy ranging from slapstick to situation comedy. Beneath its "laughing matter" surface, lies the poignant story of a woman emerging as an active individual. The film is an expression of feminism and humanism, one we can all understand, recognize, laugh with and relate to.

The protagonist, Judy Benjamin (Goldie Hawn), is a character engulfed in a world that has always made her belong to something. This world has never given her the chance to grow as a person, survive on her own, or make more important decisions than the ones involved in matching the color of furniture.

After two marriages (one lasting six weeks and the other only six hours), the world of the army seems the only alternative, a world her recruiter tells her, full of yachts, private rooms and condos. This illusion provides for some hilarious comedy accented by Hawn's superb ability to project an aura of gullibility.

In the army, Judy Benjamin finds herself to be active and self-sufficient. Her growing process as a woman and a person is distinctive in that it occurs in the army — an

institution generally believed to be dominated by strong, government-inspected, top-of-the-line men.

Director, Howard Zieff does not present army life in depth. Rather, he shows us the "basics" in fast-paced repeated sequences depicting the various drills, exercises and inspections that one must master through practice in order to become a soldier. These sequences are so fast-paced and superficial that one finds it hard to understand and see the psychological transition from civilian to soldier.

There is a significant campfire scene which presents the interesting situation of role reversal. The scene, a group of female privates (including Hawn) gathered around a campfire, engaged in "locker-room" talk, is cleverly thought up, to appeal to both sexes.

The film tends to indulge in the Benjamin character (Hawn serves as executive producer). Rarely are we presented with any real insight into the other characters, exceptions being Eileen Brennan's and Armand Assante's. The film, basically about "a Judy Benjamin," suggests that, if she is to grow as a person, she must first belong to herself before there can be any commitments

in her life.

The story is well written in both its comic and thematic form. The comedy seems to lend more impact to the theme, as to laugh is to understand.

The acting is acceptable overall. Hawn, a blonde sparkle of zany and gullibility on screen, is more convincing in the serious side of her character than in the comical side. Hawn, a great comedienne we expect a lot of, seems to be holding back a little in the wild, fun side of Judy Benjamin. Armand Assante's character is one that does not encounter situations of poignant drama or slapstick. Rather, it is a modest character that Assante

portrays accordingly well.

Eileen Brennan is excellent in her portrayal of Captain Wilson — the local army bitch. Brennan effectively captures the essence of a woman married to the army: her toughness, drive, sadistic inclinations and the pathos of her situation.

In his small part as Judy's second husband, Yale, Albert Brooks gives an impressive performance as the young, ambitious, professional lawyer with those "special" headaches.

Private Benjamin is a film that says something in its own funny way. The material is fresh, witty and cleverly presented, making it a film to see.



Phillip Pretten
Twelve Tones

Tones: Not a Class Act

Linda Ramage

The Centaur is currently housing the **Montreal Improvisation Theatre's** production of "*Twelve Tones*." Named after the tonal music of Arnold Schoenberg, it has a structure of recurring and overlapping sounds, offering moments of cluster, moments of silence, and rather macabre setting and background. The publicity hype for this play claims the story hits the different moods, dissonance and tension of the music. If only this were true.

The story is a strange one, but not an original one. Elissa, a woman in her late twenties, works as a hostess at the Chateau Champlain and meets a rather lively character in a bar. The man, Eric, is slightly younger and together they

carry on a little repartee reminiscent of Neil Simon but far more forgettable.

It turns out that Eric gets off on beating up women. Elissa likes it, and she and Eric have a "beautiful" thing together.

This brings in Elissa's best friend, played by Diane Faggiolo (a Concordia theatre graduate). Elissa confides the details of her new liaison to her friend, who in turn doesn't seem terribly upset that her best friend has hitched up with a slightly psychotic sado-masochist. A little later on in the play, she does a dance routine to the poetic lyrics "I got the black and blues" (no, this is not a satirical comedy). All the while, strange disconnected music is fluting in the background.

Eventually, our loving duet

breaks up only to be reunited at the end in Eric's apartment, where they both fantasize about being in New York City. The audience is subjected to twenty minutes of Eric's psychotic ramblings on a tape recorder.

Although the play is severely handicapped by the plot, there are some highlights. The acting is one of them. Geraldine Farrell, who played Elissa, is another Concordia graduate with definite stage presence, as well as a lovely voice. Diane Faggiolo exhibited expertise dancing and acting abilities; Stephen Farrel, the pianist, demonstrated versatile talent.

Jaroslav Hiniak presented an interesting set design, complemented by the lighting of Steve Hawkins. The direction of Michael Springate also deserved four stars.

The group is obviously dynamic and loaded with talent. It's just too bad they had to be locked within the confines of a terrible script. It is a definitely not a class act.

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at 276-6711 (evening)

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reasonable price. Friday's special is Falafel...Israeli style.

Allen on Allen

Erika Rosenfeld

Woody Allen's latest film is playing to empty theatres not only in Kansas where people have been working hard in the wheat fields all day and want laughs when they go to the movies, but also in sophisticated metropolitan centres like Toronto, Montreal and New York where people have been alienating each other all day and still want laughs when they go to the movies.

Why is the film doing so poorly? Have Woody Allen fans all migrated to Siberia for the winter? Have the critics been bought off by American oil companies? Is God dead — or only playing hard to get? Ironically, the answer to this question is one of *Stardust's* central themes: "Too much reality is not what the people want!"

Nevertheless Allen insists on shoving down people's throats and the very people he is trying to reach are the ones who won't come to see the film or who walk out during his most passionate appeals. Although they probably can't recognize themselves, they're up on the screen portrayed as the half-adoring, half-cynical audience at a retrospective film festival being held in honour of the late comedian-director Woody Allen, who is making the film posthumously under the alias of Sandy Bates or vice versa.

If you are still with me you will understand that the film is a subtle dialogue between illusion and reality (perhaps more a heated debate than a dialogue with illusion placing a cloose second). Through careful and ingenious editing, Allen lays down scene after illusive scene constructing what appears to be a fairly simple, straightforward story: successful, neurotic director attends film festival in his honour, contends with fame, has women and goes home.

Actually you never see Bates go home because Woody Allen, who has been understudying Bates' role, steps in for him during the movie's final scenes. Allen can't get home any sooner than his critics can get into Renaissance Italy. He's so obsessed by reality that even the universe is losing its credibility. Matter is decaying. The universe is gradually breaking apart. Soon there's not going to be anymore Woody Allen movies nor any Beethoven or Chopin for that



matter.

Like the dependability of the universe, scenes from *Stardust* are not what they at first appear. In the opening scene the hero (Allen?) is sitting on a train. Distorted closeups make the other passengers appear grotesque and the conductor sinister. There is no sound and very little action. Through his window Allen sees another train filled with laughing, elegant people drinking champagne. In silent movie fashion, he motions to the conductor and tries to explain that there's been some mistake; he should be on the other train. The conductor is inscrutable. The train begins to pull out of the station. Allen tries to break out. He becomes frantic, forcing his weight against doors and windows, and finally resorts to pulling the emergency brake which fall apart in his hands.

The next scene is shot around a pile of garbage to a background of screeching seagulls. The passengers from both trains — the ugly and the beautiful — are picking their way through the refuse.

The audience is awakened by the sudden ending of a reel. But this is only ten minutes into the film. Which film? From the screen — voices of angry producers and studio heads utter deprecating

remarks through a smokey haze made opaque by a single projector lamp. Someone yells, "Cut the projector!" and we see the characters of the "real" movie pacing around a screening room, berating the filmmaker (Bates) for his shallow, morbid insights and his self-indulgence. It is interesting to note that Allen is at least one step ahead of his critics who used his self-deprecating dialogue almost verbatim in their critiques of *Stardust Memories*.

A few scenes later the hero (Bates) is talking to his beautiful wife Dorey (Charlotte Rampling) as he ponders the question of human suffering. Surprise again! He hasn't seen his wife in years. She's married and living in Hawaii now (when?). Memories and hallucinations are woven in and out of the scenario until the audience doesn't know whether it's coming or going, whether the hero is Woody Allen or Sandy Bates, whether these are actors playing people or actors playing actors.

Bates is constantly rebounding memories into the present. The story is punctuated with scenes from Bates' old funny movies which anachronistically document his private suffering of the

present. At first the old film clippings are fairly easy to spot amidst the seriousness of the scenario because the opening scenes have left you very suspicious about what Woody Allen may try next. But just as you think you've cracked his code and can separate the illusions from the rest, he does another sleight of hand: he gets assassinated, appears as God in an old film clipping, and makes an acceptance speech for a plaque which is presented to him posthumously at the festival — all at the same time. Now you know he is pulling your leg but, like the imaginary audiences in the hallucinated memory scenes of his childhood magic shows, you can't quite figure out how he's done it and you want to see it again.

The most moving scene in the film is one in which Bates describes a memory which flashed through his mind in the moments just before he died. He explains that when you're dying your life suddenly becomes very authentic and you search for something to hold onto — something to your life meaning: "It was one of those great spring days, a Sunday, and you knew summer was coming soon. Dorey and I had gone for a walk in the park that morning. And we

were just sitting around. I put on a record of Louis Armstrong which is music I really like; it was very very pretty and I happened to glance over and saw Dorey sitting there. And I remember thinking how terrific she was and how much I loved her. And I guess it was a combination of everything — the sound of the music, the breeze and how beautiful Dorey looked to me. And for one brief moment I felt happy, almost indestructible in a way. And it's funny, that simple little moment of contact moved me in a very, very profound way."

Armstrong's rendition of "Stardust Memories" pervades the entire scene lending credence to a memory too honest and perceptive to be anything but real. It is perhaps a combination of the photography, the insights, and the way in which the audience seems compelled to walk out, that make this scene the best that Allen has ever shot.

In the second to last scene Bates' mistress Isabelle (Marie-Christine Barrault), having decided to leave him, is boarding a train back to New York. Bates climbs on after her imploring her not to leave and to forgive him for his insensitivity. The passengers on the train look familiar. We saw them in the opening scenes. Bates is telling Isabelle that he's thought up a new ending for his latest film that will please the producers and studio heads. He has added another character based on her and the movie will have a happy ending because the new character is in love with him and realizes that he isn't really evil — he's just floundering. He tells her that a big wet kiss would go a long way in selling the idea. It does. Reality has become another film. The lights come up to the sound of applause but the audience is no longer composed of adoring fans. Another red herring — the screening room is now filled with actors from the movie. Not only the actors from Bates' movies but also the entire cast of *Stardust Memories*. Actors playing actors criticizing Allen or Bates or both for bad casting, shallow characters, and for being a sloppy and inadequate kisser.

The room empties and a tired Woody Allen, unmistakable this time, like a signature in the bottom right-hand corner of a painting, walks onto the screen and turns out the lights.

Union City continued from page 7

Executive Assistant to the president of the Montreal Musicians Guild.) The decision was voted on by the board of directors, which she is not even a part of. I phoned them up and I was told that the decision was final. But now, with the exchange, it looks much better than a week ago.

Weekly: Why are they so hard on English bands? What about American groups? They displace local acts just as much.

Daoust: They're no problem because they're part of the AFM. They could make it really hard for me if they want. They could probably stop them at the border. Carolyn Mas, from N.Y., came *this* close (indicates an inch) to not getting into the country. Because of some papers, some situation. And she's an American.

Weekly: How can they legally stop them at the border?

Daoust: Legally they have all the power in the world. For anybody working in this country, they have to have working papers. So they approve these working papers. If they see that one of the members might not be in the union, they can stop them.

These write-ups in *Billboard* and *Rolling Stone*, they told me my comments might hurt me. Well, they really can't hurt me, 'cause this is the truth. I have more than a half a million dollars of my money in here, as far as I'm concerned, and at this point, I can't lose. The loser financially might be me for those four or five bands, but besides that, the local musicians want to see these bands, see what's happening in the rest of the world. If a big name plays here, one-third of the crowd are musicians anyways. So it hurts them, also, if a British act comes in here, and if a local band opens the show, 800 people see the opening band, and otherwise they couldn't play here.

Weekly: So the union has established this policy effectively for only English bands.

Daoust: They also wrote me another letter saying that they cannot sympathize with the club. They said that there's enough Canadian acts that can play this club, therefore they cannot sympathize or understand why we should go with a British act. It's ridiculous. They're so out of touch with what's going on. It's not their fault, really. They deal with the Montreal Symphony, they're into more ways of making money for musicians in Montreal.

Weekly: Before this exchange program, what were you doing to cope with the situation?

Daoust: Nothing. I haven't made any efforts to purchase a British group. I was waiting for an answer because I knew they had to give me some clearance. They made a mistake, and now that they know it they've resolved it a bit, they've made some effort to give us some kind of leeway. They're too strong to

fight directly so you have to be diplomatic, trying this and that. But I can see in the future I won't be having problems with them.

Next week: The Union's response in an interview with Erika Marcus.

Lady

continued from page 5

Schumann, Cecile Chaminade, Lili Soulangier, Barbara Kolb, and Grazyna Bacewicz. Excellent program notes placed each historically (i.e. with reference to the male tradition) and commented on the salient characteristics of each group of pieces.

The performance was superb: expressive, simple, persuasive, dramatic. As a performer Nancy Fierro is unpretentious (dare one say unselfconscious?) giving her full attention to the music and reacting to each piece spontaneously as though it were speaking to her and she were responding unpremeditatedly. Such sincerity is rare, obvious though the ideal may seem. Her technique is superior even on the most difficult of passages, while her touch, sometimes liquid, sometimes singing, sometimes insistent, always resonant and alive, is the vehicle for real interpretative genius.

On listening to such a program of women's music, one is astonished that these works have had to be re-discovered. They are well crafted. They are complex. They are inventive, happy, introspective, strong, conversational, dramatic; not a corner of the emotional or artistic spectrum is unexplored. One is struck by the subtlety of dialogue between musical lines, by the emotive power of the simplest and of the most dense passages. Each of the composers showed a competence and a versatility that defies criticism.

Perhaps it is difficult for men to relate to women's music, to hear a woman's expression of her perspective on life, her reality. None of the

Bambi continued from page 6

those pulling the strings at Bambi Productions, be quietly put to sleep. "We're sick of CHOM's music and it can't go on forever". It seems CHOM's narrow playlist is ignoring life's alternative or so called "new" music. According to DiMauro, the terms "punk" and "new wave" are irrelevant. "The point is that the new music isn't played. Groups like *Joy Division*, *The Stranglers*, and *Ultravox* are falling by the wayside."

The crime is finally pinpointed: CHOM-FM is guilty of corporate censorship with intent to brainwash teenagers into buying a certain category of music. What's more, but although not illegal, CHOM's disc jockeys are said to be surviving the life in cultural time warps as they slowly climb their respective stairways to heaven. Others, perhaps more fittingly, plead sympathy from the devil.

"They are about 33 years old and still stuck on Beatles, Stones, Zeppelin and other early seventies music. There is absolutely no musical development," adds Boris.

A copy of that morning's *Gazette* reveals a CHOM microscope (stylized term for what is your basic in-depth

men in the audience seemed as responsive and enthusiastic as many of the women did; yet it would be unfair to say that men can't appreciate women's music. It is to those rare men who have spoken for individual women composers that we undoubtedly owe the little historical information that we have on record. In recent centuries it has been men who published music, men who wrote concert reviews, and men who sat on the Boards of Governors of orchestras, schools and music societies. Now that women are again acquiring some buying power, some power of choice, we may hope to hear more music by women composers simply because women like it.

In the meantime, we must thank Nancy Fierro for those hours of rare delight that were possible Thursday night.

look) featuring Chris DeBurgh. "This guy happened in 1975," says DiMauro. (Those who have been listening to CHOM through the years, however, will remember that it almost singlehandedly built the careers of the likes of DeBurgh and *Supertramp* here in Quebec.)

What those at Bambi Productions find most puzzling is that, with the possible exception of the CBC, there are no alternative radio stations in Montreal. CRTC Vancouver advertises their weekly alternative music choice in *The Vancouver Free Press*; Toronto has CFNY; and, despite its size, Ottawa even has two competing alternative stations.

Montreal must settle for the inanities of *Rocky Raccoon*, *Rock'n Roll News*, *Top Twenty Countdowns*, the *CHOM Party Patrol* and *Captain Outrageous* (Can you tap dance on a pickle? Walk a tightrope from here to Chicoutimi? The outrageous winner, a lifesize hotdog, allowed others to

smother him with mustard and other varied accoutrements.)

"It's commercialism gone sick, that's what it is," says Boris. "They're lying to the kids. It's a whole generation brought up on lies. But someone who has been listening to CHOM for two or three years and hears the same crap day in and day out is bound to reach their breaking point. The masses are angry and probably won't get rid of just CHOM but the whole damn rock'n'roll business."

"The whole rock'n'roll business stinks!" claims DiMauro. "CHOM will do just about anything to make money but they are really signing their own death warrant". Ninety percent of North Americans are living dead but the remaining ten are aware enough to talk and ask questions."

He asks simply: "What's the harm of playing alternative music when it's available in the record stores?"

ATTENTION ALL STUDENTS! WE NEED YOUR HELP!

One of the most exciting and fun events to take place at McGill is the annual Winter Carnival. We are now planning the 1981 model of the Winter Carnival which will take place between February 2nd and the 7th. Winter Carnival is almost entirely student run. A great amount of organization is involved and we need help from students in all areas imaginable. If you are interested in helping out, (no experience whatsoever is necessary), then please fill out the form below or call 392-4551 and you will be contacted by a member of the Winter Carnival Committee.

HELP US TAKE THE CHILL OUT OF WINTER! LET'S MAKE THIS THE BEST CARNIVAL EVER!

McGill Winter Carnival 1981

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Do you have any relevant experience? _____

Comments/Suggestions _____

Please hand in completed form as soon as possible to the Students' Society General Office, 3480 McTavish.

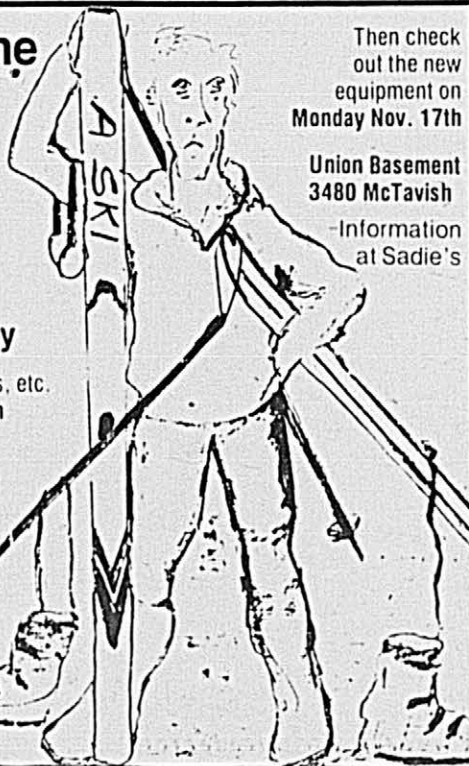
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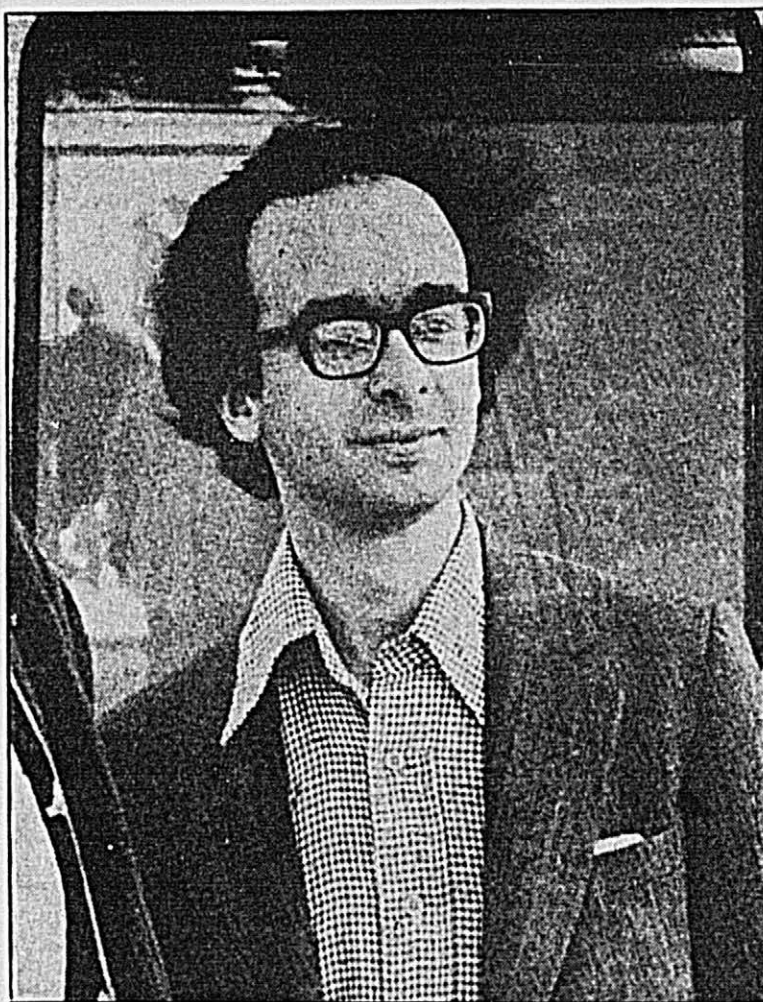
by Peter Maass

Until recently it was thought that the energy of the future would come from the same sources as in the past, only at an ever-increasing rate of production. For this reason, the Western world has had to exploit various regions of the far north, the ocean shelves and other remote areas. Nuclear power, once thought to be an endless source of electricity, is also confronted with limitations of supply — as well as growing public opposition.

Lovins presents a number of energy options, and backs them up with studies and research projects.

Thoughts on our present energy requirements are changing as we realize the undesirable consequences of converting all our depletable fuels into premium energy forms — fluid fuels and especially electricity — in even larger, more complex, centralized plants.

Few people are as familiar with the valuable alternatives to these forms of energy as Amory Lovins, who will be speaking at McGill tonight. He not only presents a vast number of energy options, but backs them up with intensive studies and research projects. Having served as an energy advisor to numerous governments, international organizations such as the United Nations and the Organization of Economic Development and Cooperation (OECD — Western Europe, North America and Japan), major US universities including Massachusetts Institute of Technology and the Science Council of Canada, Lovins is a



Amory Lovins, renowned environmentalist and energy expert, feels humankind's future lies on the soft energy path.

Amory Lovins :

“Soft” solutions needed for hard energy questions

man of interest to us all.

The 'soft path' defined by Lovins consists of:

1. using the energy we've got much more efficiently,
2. getting it increasingly from soft technologies (see further) and
3. intelligently using fossil fuels for a transition.

In contrast to the 'hard path' which presumes that we be-

come better off as we consume more, the soft path stipulates that the amount of energy required to accomplish our social goals is considered a measure, not of our success, but of our failure.

Properties of soft technologies are briefly,

1. their involvement is diverse in that each be used to do that which it does best,

2. they are renewable (solar, wind, water, biomass, forest waste, etc),
3. they are simple to use (although technically quite sophisticated).
4. that energy supplied is in the right scale and
5. in the right quality for our end-use needs.

Why is the soft path the only

others which are locking in heat and creating a global greenhouse which threatens drastic climate changes. The lakes and rivers are no longer fit to swim and their waters haven't been drinkable for years.

Consequently, our wildlife reserves are also threatened, our agricultural land becomes

The problems we face today are not technological ones — they are those which have been built up and institutionalized over the last five decades and more.

long-run alternative? Mostly because we all benefit in one form or more. It creates more jobs, it is not inflationary (we're no longer talking about tying up huge chunks of capital for ten year projection periods as is necessary with nearly all major utility projects), it has been proven to be cleaner and more efficient (electricity for heat has been equated with a unit cost of \$80-100/bbl), it allows for greater autonomy from the large centralized power utilities (we don't have to be on their grid), it creates a more homogeneous lifestyle, stimulates morale, increases spirituality and provides us with greater security and well-

acidic and clean wilderness resorts are becoming a thing of the past. Lastly, the number of deaths caused by cancers, leukemia, and infant deaths due to genetic and chromosomal damage are becoming 'statistically significant' in communities located proximate to nuclear plants and installations.

The problems we face today are not technological ones — they are those which have been built up and institutionalized over the last five decades and more. They have effectively trained us to think that the optimization of our well-being can only be achieved by continually increasing the number of BTUs set at our fingertips. What is needed is to change the way people think — and considerable progress has been made. The future holds a choice — to accept the challenge of working for a change — or to hop the old 'hard energy' bandwagon as many have done in the past. Lovins presents a very convincing scenario that those from every field of study should not miss.

Amory Lovins will speak in FDA Auditorium at 7:30 tonight.

McPIRG attack...

continued from page 1
readily available.

The issues that students expressed the most interest in at the meeting were food services on campus and student living accommodations, both in the ghetto and in residences. Other issues raised were consumer rights, environmental protection, and an anti-nuclear power campaign.

The embryonic McGill PIRG's next meeting will be on Wednesday, November 19th at 5pm in Union 302.

ContEds...

continued from page 1
channels of information were
Organizing association for part-time students presents special problems, according to Guillot.

"It's hard to get ahold of continuing education students and get them to take an interest in their own affairs," she said.

"They come to take one or two hour courses and then leave. We'll have to find a way to mobilize them somehow."

The MAPS organizing committee has called for a general meeting of continuing education students for this Saturday, November 15th, at 10:00 am, in Bronfman 79, in the basement.

World University Students of Canada

McGill committee fighting to stop extradition

by Doug Janoff

McGill's newly-formed committee of the World University Service of Canada (WUSC) is struggling to prevent an African student from being extradited to his mother country.

"My father, the late Samuel M. Mangapi, was a nationalist leader assassinated by Zaire (Congo) government forces on April 4, 1964, in Bukuru," writes

Augustin Mangapi from a Tanzanian refugee camp.

Amnesty International in London alerted WUSC to the urgency of the Mangapi case. In a letter smuggled to Canada through the United Nations High Commission on Refugees, the political detainee explains his appeal for sponsorship to study at McGill: expulsion from Burundi (where he was studying) because of pressure

from Zairean agents; persecution of his surviving family, censored mail, a "trial" with trumped-up charges and the deplorable conditions of the refugee camp.

The fate of Mangapi is just one example of global inequality and underdevelopment which WUSC-McGill is seeking to both present and generate protest against in the McGill community. Until this fall, McGill was one of the few universities in Canada without an active campus group for WUSC. Since 1945, Canada has been a member of the Geneva-based World University Service which stresses research and support groups in underdeveloped areas not only in the Third World, but in Canada as well.

WUSC also co-ordinates a six-week travel/research

seminar to a different developing country each summer. Thirty Canadian students will be heading for Ecuador next July.

WUSC-McGill is intended to be a pool of human resources — students, professors, student association and other interested groups are urged to participate. Group activists claim that WUSC-McGill is "heavy on action and skimpy on rhetoric and over-intellectualization."

Interested members of the McGill community can attend the group's next meeting today at 5:00 pm in the International Students Office, Room B15 of the Union. A Mangapi sponsorship committee will be established and information on the Ecuador seminar will be provided.

Logo contest

Are there really no artists in the McGill community? The Daily is holding a contest for the design of its front page logo. The winner receives \$25 and will have his/her logo used next semester. Contest closes at the end of November. Bring your submission down to B03 of the Union.

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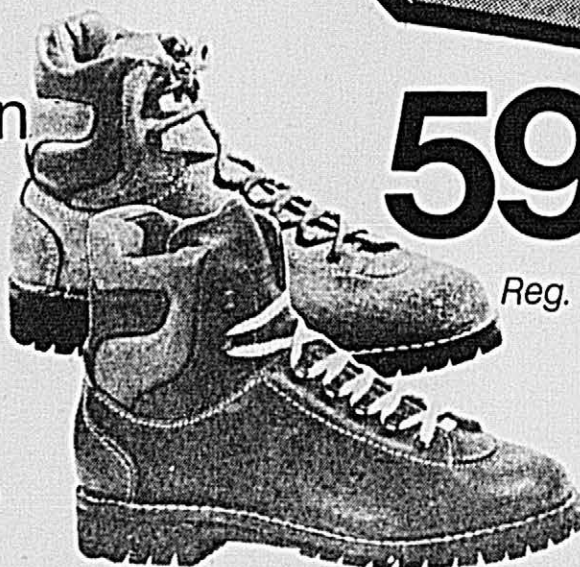
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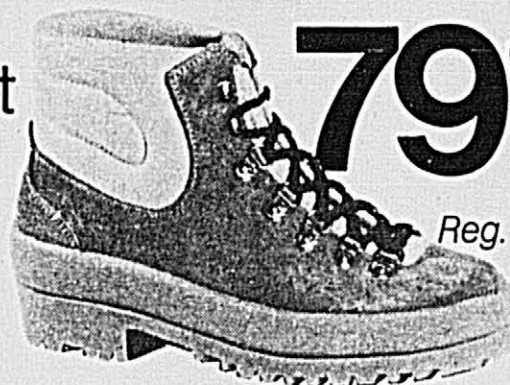
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